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FOREWORD

DEAR MR. SWIRE:

When, first, I learned that it was in your mind to make a bibliography of my books I went to the shelves on which they had been gathered and gazed at them again with an awakened and considerable interest. Only yesterday, a few moments ago, it seemed, there had been but one — *The Lay Anthony*; and now there were ten — or was it eleven? — that many, and more to be collected, in eight years. There, undoubtedly they were, in their various editions; and I was amazed. I hadn't quite realized that so much of what I was went that way . . . fixed, perhaps, for a while short or long, but gone. I had not realized that the secret treachery of time had prevailed against me to such an extent. Eight years, it was true, were not many, but they had been taken — a large bite — out of the rosiest cheek of the apple. It was still my profound conviction, it is as I write, that better was to come; that what I had done, written, was hardly more than introductory. But, together with this, I had a faint uneasy consciousness that I was being merely blinded by the trustfulness and self deception which, perhaps, alone made life endurable. Anyhow, there they were, the ten, or eleven, in paper and cloth and boards — the months, the years, the toil, the failures and the successes.

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I hadn't enjoyed writing them: I hated to write, principally for the reason that largely I didn't know how; and, when a book appeared, there was a chorus, splendid and unrestrained, announcing that perfectly obvious fact. I wasn't humble about this; the result, I was always convinced, justified the incidental ignorance; and there were eternally the super-intelligent youth of the Universities who, for a modest living, were able and willing, where it did not interfere with my purpose, to unsplit any infinitives. There the — I almost called them accursed — books were, fragmentary, unfinished, short by worlds of their various intents. However, except to myself, I had no inclination to apologize for them; I only wished to say, especially to you, that really the best were all to come.

Sincerely

JOSEPH HERGESHEIMER

July eleventh, 1922

PREFACE

In front of me, as I write, lies Mitchell Kennerley's announcement of new books for the Fall of 1914. Heading the list is Joseph Hergesheimer's first published novel — *The Lay Anthony*. The publisher's first reader reported ". . . a book beautiful, noble, thrilling. It has held my feebleness awake all night and left me tingling so I can scarce write steadily . . ."; a second reader thought it too good to sell, but a third thought it would; and Mr. Kennerley, after reading it himself, knew that it must be published. "To me," he wrote, "it has in some measure the great qualities of Meredith's *Richard Feverel*." Mr. Kennerley and his readers were both right and wrong; it is a gripping story, full of passages of the most poignant beauty, but — it did not sell. Mr. Hergesheimer has recounted elsewhere, with some amusement, I think, that some nine hundred copies were bought out of the first edition of one thousand.

Eight years from *The Lay Anthony* to *The Bright Shawl*, now appearing serially in the RED BOOK Magazine! A short time, indeed; but long enough for the nine hundred or so Hergesheimer readers of 1914 to grow into thousands — I have forgotten at this moment how many thousands the latest edition of *Cytherea* represented; and within that large circle of readers is a smaller group of

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those whose concern, after the reading, lies in the possession of the first editions of the author's books.

This book, intended, therefore, primarily for the collector, omits mention of the details of any edition save the first. However, for the Hergesheimer enthusiasts who may not, at present, fall within that class, I have included what I believe to be a complete list of the author's published work, collected and uncollected.

Errors and omissions are, I hope, few; nevertheless, I am obsessed with the constant fear of the bibliographer that, after publication, someone may come forward with a copy of one of the books, unique in some peculiarity of binding, or typographical error which, altered or corrected after only a few copies had been issued, serves to establish its priority over that edition which has hitherto been identified as the first. I shall, of course, welcome any information concerning "points" which have not already been mentioned.

I am glad to record here my thanks to Mr. Hergesheimer for the invariable and unfailing courtesy with which he has met my inquiries; to Mr. John M. Hemphill, of West Chester, for information as to certain uncollected material; to Miss E. B. Skinner, of the Periodical Department of the Free Library of Philadelphia, for similar aid; to Mr. J. J. Mullen, of Alfred A. Knopf, Inc.; and to Messrs. Harold T. Mason, David Jester, Jr., and George E. Schilling for invaluable suggestions and assistance.

H. L. R. SWIRE

Philadelphia, August 1, 1922

FIRST EDITIONS

THE LAY ANTHONY

1914

THE LAY / ANTHONY / A Romance / By / Joseph Hergesheimer / [*Publisher's device*] / New York & London / Mitchell Kennerley / 1914

COLLATION:— pp. (vi)+327, consisting of p. (i), Half-title: The Lay Anthony; verso: blank; p. (iii), Title-page: as above; verso: Copyright, 1914, by / Mitchell Kennerley / Printed in America; p. (v): “. . . if in passing from this deceitful world / into true life love is not forgotten, . . . I know that / among the most joyous souls of the third heaven my / Fiametta sees my pain. Pray her, if the sweet draught / of Lethe has not robbed me of her, . . . to obtain my / ascent to her.” / — Giovanni Boccaccio; verso: To / Dorothy / This / Figment of a Perpetual / Flowering; pp. 1-327 of text, followed by 3 blank, unnumbered pages.

Crown 8vo, $7\frac{1}{2} \times 4\frac{7}{8}$; bound in purple cloth, lettered on back, in gilt, as follows: *The / Lay / Anthony / Joseph / Herges- / heimer / Mitchell / Kennerley*. Blind double rule at top and bottom. Front cover lettered in gilt as follows: *The / Lay Anthony / By / Joseph Hergesheimer*; all enclosed by gilt double rule border at top of rectangular space formed by vertical and horizontal double rules in blind. Back cover has blind stamp of publisher's monogram in centre. White end papers; all edges cut.

MOUNTAIN BLOOD

1915

MOUNTAIN / BLOOD / A Novel / By / Joseph Hergesheimer / [*Publisher's device*] / New York & London / Mitchell Kennerley / 1915

COLLATION:— pp. 312, (the first 8 unnumbered), consisting of blank fly-leaf; p. (1), Half-title: *Mountain Blood*; verso: blank; p. (3), Title-page: as above; verso: Copyright 1915 by / Mitchell Kennerley / Printed in America; p. (5) *To / My Mother*; verso: blank; p. (7): *One*; verso: blank; pp. 9-312 of text, followed by 6 blank, unnumbered pages.

Crown 8vo, $7\frac{1}{2} \times 4\frac{7}{8}$; bound in crimson cloth, lettered on back, in gilt, as follows: *Mountain / Blood / Joseph / Herges- / heimer / Mitchell / Kennerley*. Blind double rule at top and bottom. Front cover lettered in gilt as follows: *Mountain Blood / By / Joseph Hergesheimer*; all enclosed by gilt double rule border at top of rectangular space formed by vertical and horizontal double rules in blind. Back cover has blind stamp of publisher's monogram in centre. White end papers; all edges cut.

THE THREE BLACK PENNYS

1917

THE / THREE BLACK PENNYS / A Novel / By / Joseph Hergesheimer / New York [*Publisher's device*] MCMXVII / Alfred A. Knopf

COLLATION:— pp. (viii)+408, consisting of p. (i),

Half-title: *The / Three Black Pennys / A Novel /* [*Publisher's device*, containing minute monogram, in lower right corner]; verso: *Novels by Joseph Hergesheimer / The Lay Anthony / Mountain Blood / The Three Black Pennys*; p. (iii), Title-page: as above; verso: Copyright, 1917, by / Alfred A. Knopf / Printed in the United States of America; p. (v): Long dedication to John Hemphill; verso: blank; p. (vii): Contents / I The Furnace 1 / II The Forge 139 / III The Metal 275; verso: blank; p. (1): I The Furnace; verso: blank; pp. 3-138 of text; p. (139): II The Forge; verso: blank; pp. 141-274 of text; p. (275): III The Metal; verso: blank; pp. 277-408 of text.

Crown 8vo, $7\frac{1}{2} \times 4\frac{7}{8}$; bound in brown cloth, lettered on back, in gilt, as follows: *The / Three / Black / Pennys /* (small geometric design, in gilt, in three intersecting circles, arranged horizontally) / *Joseph / Herges- / heimer / Alfred A. Knopf*. Front cover has blind stamp consisting of three intersecting circles, each containing a geometric design, the whole occupying a length of $4\frac{1}{2}$ inches and a width of $1\frac{3}{4}$ inches, arranged vertically. Back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut, the top edge brown. A few tall paper copies were issued.

NOTE: The second issue differs from the first only in the texture of the paper, which is lighter in weight and of a gray tint.

GOLD AND IRON

1918

GOLD AND IRON / By / Joseph Hergesheimer / [*Publisher's device*] / New York / Alfred A. Knopf / MCMXVIII

COLLATION:— pp. 332, (the first 10 unnumbered), consisting of p. (1), Half-title: Gold and Iron; verso: Books by / Joseph Hergesheimer / Gold and Iron / The Three Black Pennys / Mountain Blood / The Lay Anthony; p. (3), Title-page: as above; verso: Copyright, 1918, by / Alfred A. Knopf / Published, April, 1918 / Printed in the United States of America; p. (5): Gold and Iron / To / George Horace Lorimer (all in facsimile of the author's hand-writing); verso: blank; p. (7): Contents / Page / Wild Oranges . . . 11 / Tubal Cain . . . 111 / The Dark Fleece . . . 227; verso: blank; p. (9), Fly-title: Wild Oranges; verso: blank; pp. 11-108 of text; p. (109), Fly-title: Tubal Cain; verso: blank; pp. 111-224 of text; p. (225), Fly-title: The Dark Fleece; verso: blank; pp. 227-(332) of text; followed by 4 unnumbered pages at end containing extracts from Reviews of The Three Black Pennys.

Crown 8vo, $7\frac{1}{2} \times 5$; bound in black cloth, lettered on back, in gilt, as follows: *Gold / And Iron / by / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut, the top edge black.

JAVA HEAD

1919

JAVA HEAD / By / Joseph Hergesheimer / "*It is only the path of pure simplicity / which guards and preserves the spirit.*" / Chwang-tze / [*Publisher's device*] / New York / Alfred A. Knopf / 1919

COLLATION:— pp. 255, (the first 8 unnumbered), consisting of p. (1), Half-title: Java Head / [*Publisher's device* in lower right corner]; verso: Books by / Joseph Hergesheimer / Java Head / Gold and Iron / The Three Black Pennys / Mountain Blood / The Lay Anthony; p. (3), Title-page: as above; verso: Copyright, 1918, by / Alfred A. Knopf, Inc. / Printed in the United States of America; p. (5): To / Hazleton Mirkil, Jr. / from / Dorothy / and / Joseph Hergesheimer; verso: blank; p. (7), Divisional Half-title: Java Head; verso: blank; pp. 9-255 of text; verso of page 255 blank.

Crown 8vo, $7\frac{3}{8} \times 4\frac{1}{8}$; bound in garnet cloth, lettered on back, in gilt, as follows: *Java / Head / by / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

NOTE: One hundred tall paper copies on special paper, numbered, and signed by the author, were issued simultaneously with the above.

THE HAPPY END

1919

THE / HAPPY END / By / Joseph Hergesheimer / [*Publisher's device*] / New York / Alfred A. Knopf / 1919

COLLATION:—pp. 315, (the first 10 unnumbered), consisting of blank fly-leaf; p. (1), Half-title: The Happy End / [*Publisher's device* in lower right corner]; verso: Books by / Joseph Hergesheimer / The Happy End / Java Head / Gold and Iron / The Three Black Pennys / Mountain Blood / The Lay Anthony; p. (3), Title-page: as above; verso: Copyright, 1919, by / Alfred A. Knopf, Inc. / Copyright, 1916, 1917, 1918, by The Curtis Publishing Company / Printed in the United States of America; p. (5): Long dedication; verso: blank; p. (7): Contents / Lonely Valleys . . . 11 / The Egyptian Chariot . . . 55 / The Flower of Spain . . . 93 / Tol'able David . . . 155 / Bread . . . 193 / Rosemary Roselle . . . 231 / The Thrush in the Hedge . . . 283; verso: blank; p. (9), Fly-title: Lonely Valleys; verso: blank; pp. 11-315 of text. There are fly-titles before each of the stories in the book at pp. (9), (53), (91), (153), (191), (229) and (281); verso of each fly-title and of last page, blank. Blank fly-leaf at end.

Crown 8vo, 7½×5; bound in bright green cloth, lettered on back, in gilt, as follows: *The / Happy / End / by / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

NOTE: Sixty tall-paper copies, on hand-made paper, numbered, and signed by the author, were issued simultaneously with the above.

LINDA CONDON

1919

LINDA CONDON / By / Joseph Hergesheimer / [*Publisher's device*] / New York / Alfred A. Knopf / 1919

COLLATION: — pp. 304, (the first 8 unnumbered), consisting of p. (1), Half-title: Linda Condon; verso: The Works of / Joseph Hergesheimer / The Lay Anthony / Mountain Blood / The Three Black Pennys / Gold and Iron / Java Head / The Happy End / Linda Condon; p. (3), Title-page: as above; verso: Copyright, 1919, by / Alfred A. Knopf, Inc. / Printed in the United States of America; p. (5): To / Carl Van Vechten / This, / Linda Condon's / Gravest / Bow; verso: blank; p. (7), Divisional Half-title: Linda Condon; verso: blank; pp. 9-304 of text.

Crown 8vo, 7 $\frac{1}{4}$ ×5; bound in French blue cloth, lettered on back, in gilt, as follows: *Linda / Condon / by / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. The first issue was in smooth cloth, as described above. There is a later binding of ribbed cloth, in practically the same shade. White end papers; all edges cut.

NOTE: Sixty tall-paper copies, on hand-made paper, numbered, and signed by the author, were issued simultaneously with the above.

HUGH WALPOLE

1919

HUGH WALPOLE / An Appreciation / by / Joseph Hergesheimer / Author of "Three Black Pennys" / "Java Head", etc. / Together with Notes / and Comments on the Novels of / Hugh Walpole / New [*Publisher's device*] York / George H. Doran Company.

COLLATION: — pp. (ii)+66, consisting of p. (i), Half-title: Hugh Walpole / An Appreciation / Joseph Hergesheimer; verso: List of books by Hugh Walpole, enclosed in rectangular single rule; Portrait insert of Hugh Walpole, facing title; p. (1), Title-page: as above; verso: Copyright, 1919 / George H. Doran Company; pp. 3-31 of text by Joseph Hergesheimer; verso of page 31, blank; pp. 33-64, comment on the novels by Hugh Walpole; p. 65: advertisement of the novels of Hugh Walpole published by the George H. Doran Company; verso: blank.

Crown 8vo, $7\frac{1}{2} \times 5$; bound in sand colored boards, back unlettered; white paper label on front cover, upper right corner, with lettering in dark green as follows: *Hugh Walpole / An Appreciation / By / Joseph Hergesheimer / [Publisher's device] / New York / George H. Doran Company.* (The whole enclosed in rectangular double-rule border.) White end papers. Top edge cut, others uncut.

NOTE: The edition distributed with the compliments of Marshall Field of Chicago, sometimes erroneously described and sold as the first issue of this book, was a special edition, bound up from the sheets of the first printing, after the issuance of the edition described above, which is the first.

WILD ORANGES

1919

WILD ORANGES / Joseph Hergesheimer / [*Publisher's device*] / New York / Alfred A. Knopf / MCMXIX

COLLATION: — pp. 108, (the first 10 unnumbered), consisting of blank fly-leaf; p. (1), Half-title: Wild Oranges; verso: blank; p. (3): By Joseph Hergesheimer / Linda Condon / The Happy End / Java Head / Gold and Iron / Mountain Blood / The Lay Anthony / (written in ink) *The Three Black Pennys*; verso: blank; p. (5): This, number of a special / edition of eighty-five copies / of "Wild Oranges" printed / Christmas 1919 on Perugia hand- / made paper by Alfred A. Knopf / for his bookseller friends, is for ; verso: blank; p. (7), Title-page: as above; verso: Copyright, 1918, by / Alfred A. Knopf / Printed by the Vail-Ballou Co. / Binghamton, New York, on paper / furnished by Japan Paper Co., New York / Bound by H. Wolff Estate, New York; p. (9), Divisional Half-title: Wild Oranges; verso: blank; pp. 11-108 of text, followed by 4 blank, unnumbered pages.

8vo, 8½×6¼; bound in orange boards, flecked with gold; black cloth back. Lettered on back, in gilt, as follows: *Wild / Oranges / Alfred A. Knopf*. End papers of paper used in book; top edges cut and gilt, others uncut.

SAN CRISTÓBAL DE LA HABANA

1920

SAN CRISTÓBAL / DE LA HABANA / By / Joseph Hergesheimer / "*Many yeeres since I had knowledge by / relation of that great and golden Citie / which the*

Spaniards call El Dorado. / Sir Walter Raleigh / [*Publisher's device*] / New York / Alfred A. Knopf / 1920

COLLATION: — pp. 255, (the first 8 unnumbered), consisting of p. (1), Half-title: *San Cristóbal / De La Habana*; verso: *The Works of / Joseph Hergesheimer / Novels / The Lay Anthony (1914) / Mountain Blood (1915) / The Three Black Pennys (1917) / Java Head (1918) / Linda Condon (1919) / Shorter Stories / Gold and Iron (1918) / The Happy End (1919) / Travel / San Cristóbal De La Habana / Published in New York by / Alfred A. Knopf / and for sale at all bookshops*; p. (3), Title-page: as above; verso: *Copyright, 1920, by / Alfred A. Knopf, Inc. / Printed in the United States of America*; p. (5): *To / H. J. B. Baird / An / Havana / which he is free / to decline in every particular / save the / dedication*; verso: blank; p. (7), Divisional Half-title: *San Cristóbal / De La Habana*; verso: blank; pp. 9-255 of text.

8vo, $7\frac{1}{8} \times 5\frac{1}{2}$; bound in Chinese orange boards, flecked with gold; black silk-cloth back. Lettered on back, in gilt, as follows: *San / Cristóbal / De La / Habana / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover has gold-leaf label, $3 \times 2\frac{1}{8}$, lettered in black, within a heavy, black border enclosing a thin, double-rule border, as follows: *San Cristóbal / de la Habana / by / Joseph Hergesheimer*. Back cover blank. End papers of paper used in book. Top edge cut, and black, others uncut.

NOTE: One hundred and ten large paper copies, on hand-made paper, numbered, and signed by the author, were issued simultaneously with the above.

CYTHEREA

1922

CYTHEREA / Joseph Hergesheimer / [*Publisher's device in red*] / New York / Alfred A. Knopf / 1922

COLLATION:— pp. 371, (the first 8 unnumbered), consisting of p. (1), Half-title: Cytherea; verso: The Works Of / Joseph Hergesheimer / Novels / The Lay Anthony (1914) / Mountain Blood (1915) / The Three Black Pennys (1917) / Java Head (1918) / Linda Condon (1919) / Cytherea (1922) / Shorter Stories / Wild Oranges (1918) / Tubal Cain (1918) / The Dark Fleece (1918) / The Happy End (1919) / Travel / San Cristóbal De La Habana (1920) / New York: Alfred A. Knopf, Inc. / (Published January, 1922 / Published in England By / William Heinemann, London) / Set up and electrotyped by the Vail-Ballou Co., Binghamton, N. Y. / Paper furnished by W. F. Etherington & Co., New York / Printed and bound by the Plimpton Press, Norwood, Mass. / Manufactured in the United States of America; p. (5): For / Dorothy / Charming in the present / and / secure with the past; verso: blank; p. (7), Divisional Half-title: Cytherea; verso: blank; pp. 9-371 of text, followed by 7 blank, unnumbered pages.

Crown 8vo, $7\frac{3}{8} \times 4\frac{7}{8}$; bound in orange cloth, lettered on back, in gilt, as follows: *Cytherea / by / Joseph / Hergesheimer / Alfred A. Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

NOTE: One hundred copies of a special edition on Blandford Antique linen paper were printed and distributed, Christmas, 1921, by Alfred A. Knopf to his book-

seller friends. This edition, on tall paper, was bound in decorative paper boards in several designs.

Two hundred and seventy tall-paper copies, on special paper, numbered, and signed by the author, were issued simultaneously with the first edition described in detail above.

WILD ORANGES

1922

WILD ORANGES / Joseph Hergesheimer / [*Publisher's device in red*] / New York / Alfred A. Knopf / 1922

COLLATION:—pp. 128, (the first 8 unnumbered), consisting of p. (1), Half-title: Wild Oranges; verso: The Works Of / Joseph Hergesheimer / Novels / The Lay Anthony (1914) / Mountain Blood (1915) / The Three Black Pennys (1917) / Java Head (1918) / Linda Condon (1919) / Cytherea (1922) / The Bright Shawl (In preparation) / Shorter Stories / Wild Oranges (1918) / Tubal Cain (1918) / The Dark Fleece (1918) / The Happy End (1919) / Travel / San Cristobal De La Habana (1920) / New York: Alfred A. Knopf; p. (3), Title-page: as above; verso: Copyright, 1918, By / Alfred A. Knopf, Inc. / Published, April, 1918, in a volume now out of print, / entitled "Gold and Iron," and then reprinted twice. / First published separately, March, 1922 / Set up, electrotyped, and printed by the Vail-Ballou Co., Binghamton, N. Y. / Paper supplied by W. F. Etherington & Co., New York, N. Y. / Bound by the Plimpton Press, Norwood, Mass. / Manufactured in the United States of America; p. (5): To / George Horace Lor-

imer; verso: blank; p. (7), Divisional Half-title: *Wild Oranges*; verso: blank; pp. 9-128 of text.

Crown 8vo, $7\frac{1}{4} \times 4\frac{7}{8}$; bound in black cloth, lettered on back, in gilt, as follows: *Wild / Oranges / by / Joseph Hergesheimer / Alfred A. / Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

TUBAL CAIN

1922

TUBAL CAIN / Joseph Hergesheimer / [*Publisher's device in red*] / New York / Alfred A. Knopf / 1922

COLLATION:—pp. 146, (the first 6 unnumbered), consisting of p. (1), Half-title: *Tubal Cain*; verso: same as verso of half-title to "*Wild Oranges*", described in detail above; p. (3), Title-page: as above; verso: same as verso of title-page of "*Wild Oranges*", described in detail above; p. (5), Divisional Half-title: *Tubal Cain*; verso: blank; pp. 7-146 of text, followed by six blank, unnumbered pages.

Crown 8vo, $7\frac{1}{4} \times 4\frac{7}{8}$; bound in black cloth, lettered on back, in gilt, as follows: *Tubal / Cain / by / Joseph Hergesheimer / Alfred A. / Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

THE DARK FLEECE

1922

THE / DARK FLEECE / Joseph Hergesheimer / [*Publisher's device in red*] / New York / Alfred A. Knopf / 1922

COLLATION:— pp. 134, (the first 8 unnumbered), consisting of p. (1), Half-title: The Dark Fleece; verso: same as verso of half-title to "Wild Oranges", described in detail above; p. (3), Title-page: as above; verso: same as verso of title page of "Wild Oranges", described in detail above; p. (5): Contents / Page / Olive 9 / Honora 51 / Jason 95; verso: blank; p. (7), Fly-title: Olive; verso: blank; pp. 9-48 of text; p. (49), Fly-title: Honora; verso: blank; pp. 51-91 of text; verso of p. 91 blank; p. (93), Fly-title: Jason; verso: blank; pp. 95-134 of text, followed by two blank, unnumbered pages.

Crown 8vo, $7\frac{1}{4} \times 4\frac{3}{8}$; bound in black cloth, lettered on back, in gilt, as follows: *The / Dark / Fleece / by / Joseph / Hergesheimer / Alfred A. / Knopf*. Front cover blank; back cover has blind stamp of publisher's device in lower right corner. White end papers; all edges cut.

THE BRIGHT SHAWL

1922

THE / BRIGHT SHAWL / Joseph Hergesheimer / [*Publisher's device in red*] / New York / Alfred A. Knopf / 1922

COLLATION:— pp. 220, (the first 8 unnumbered),

consisting of p. (1), Half-title: The Bright Shawl; verso: The Works of / Joseph Hergesheimer / Novels / The Lay Anthony (1914) / Mountain Blood (1915) / The Three Black Pennys (1917) / Java Head (1918) / Linda Condon (1919) / Cytherea (1922) / The Bright Shawl (1922) / Shorter Stories / Wild Oranges (1918) / Tubal Cain (1918) / The Dark Fleece (1918) / The Happy End (1919) / Travel / San Cristóbal De La Habana (1920) / New York: Alfred A. Knopf; p. (3), Title-page: as above; verso: Copyright, 1922, by / Alfred A. Knopf, Inc. / Published, October, 1922 / Set up and electrotyped by the Vail-Ballou Co., Binghamton, N. Y. / Paper furnished by W. F. Etherington & Co., New York, N. Y. / Printed and bound by the Plimpton Press, Norwood, Mass. / Manufactured in the United States of America; p. (5); For / Hamilton and Phœbe Gilkyson junior / in their fine drawing-room / at Mont Clare; verso: blank; p. (7), Divisional Half-title: The Bright Shawl; verso: blank; pp. 9-220 of text, followed by four blank, unnumbered pages.

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NOTE: There is also a limited edition consisting of two hundred and fifty copies on hand-made paper, numbered and signed by the author.

CONTRIBUTIONS TO BOOKS

PLEIADES CLUB / YEAR BOOK / 1918-1919. Contains:
Beauty, by Joseph Hergesheimer, p. 33.

TALES OF MY NATIVE TOWN / By / Gabriele D'Annunzio / Translated By / Prof. Rafael Mantellini, Ph.D. / Instructor of Romance Languages at the Berkeley- / Irving School, New York City / With An Introduction / By / Joseph Hergesheimer / [*Publisher's device*] / Garden City New York London / Doubleday, Page & Company / 1920

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Crown 8vo, 7 $\frac{3}{8}$ ×5; bound in sage-green cloth, lettered on back, in black, as follows: *Tales of / My Native / Town* [a line] / *D'Annunzio / Doubleday / Page & Co.*, and on front cover, in black: *Tales of My / Native Town* / [a line] / *Gabriele D'Annunzio*. White end papers; all edges cut.

DOMNEI / A Comedy of Woman-Worship / By / James Branch Cabell / [a line] / "*En cor gentil domnei per mort no passa.*" / [a line] / New York / Robert M. McBride & Co. / 1920

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Crown 8vo, $7\frac{5}{8} \times 5\frac{1}{4}$; bound in brown cloth, lettered on back, in gilt, as follows: *Domnei* / [a line] / *Cabell* / *McBride*. [Device in gilt in lower right corner of front cover]; back cover blank. White end papers; top edges cut, others uncut.

THE BORZOI 1920 / Being a sort of record / of five years' publishing / [*Publisher's device*] / New York / Alfred A. Knopf / 1920

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ica; p. (iii): Foreword by Alfred A. Knopf; verso: blank; pp. (v) and verso: List of Contents; p. (vii): List of illustrations; verso: blank; pp. ix-xiv: Introduction, by Maxim Gorky, reprinted from the *Athenaeum* (London) of June 11th, 1920; p. (1), Fly-title: Part One / Written Especially / For / The Borzoi 1920; verso: blank; pp. 3-52: papers by various authors; the paper by Joseph Hergesheimer, entitled "*A note on the Chinese Poems Translated by Arthur Waley*", occupies pp. 24-27; the balance of the book is taken up with: A Brief Who's Who of Writers Particularly Identified with the Borzoi, pp. 55-62; Selected Passages from Borzoi Books, pp. 65-102; A Bibliography of all Borzoi Books published from September 25, 1915, to September 25, 1920, pp. 105-131; A Postscript, pp. 133-143.

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NOTE: A number of tall-paper copies were issued with a portrait of Alfred A. Knopf substituted for the frontispiece described above.

MY [*in red*] / MAIDEN EFFORT [*in red*] / Being the Personal Confessions of / Well-known American Authors / as to their Literary Beginnings / With an Introduction / By / Gelett Burgess / [*Publisher's device (in red)*] / Published for / The Authors' League of America / By /

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try Life Press / First Edition; pp. v-xxii: List of
Authors; pp. xxiii-xxxi: Introduction by Gelett Bur-
gess; verso of p. xxxi: blank; p. (xxxiii), Divisional
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Maiden / Effort / The Personal Confessions of / Well
Known American Authors / Collected by the / Authors'
League of America / Edited by / Gelett / Burgess.*
Back cover blank. White end papers; all edges cut.

CONTRIBUTIONS TO PERIODICALS

THE CITY OF PLEASURE: FIVE IMPRESSIONS. I. The Excursion Train. II. The Beach. III. The Idle Women. IV. The Cabaret. V. A Curtain. *The Forum*, June, 1913, pp. 734-739.

FIVE PROFILES. I. The Salvation Shouter. II. In Black and White. III. Flower of Satin. IV. Gentleman in a Shawl. V. The Woman in the Landaulet. *The Forum*, September, 1913, pp. 353-358.

IN STRINGS AND CYLINDERS: IMAGINARY INTERLUDES. I. Caprice Espagnole: Rimsky-Korsakow. II. At the San Carlos. III. Crimson Garlands. IV. In Rosewood and Ebony. V. The Strings of Silence. *The Forum*, November, 1913, pp. 700-704.

THE PROFESSIONAL GAME. *Saturday Evening Post*, April 3, 1915, pp. 20 et seq. With 4 illustrations by George Wright.

THE BIG DOC. *Saturday Evening Post*, May 22, 1915, pp. 17 et seq. With 4 illustrations by F. E. Schoonover.

LESBIA. *Saturday Evening Post*, July 31, 1915, pp. 6 et seq. With 4 illustrations by F. Graham Cootes.

SOLVIG'S SAGA. *Saturday Evening Post*, November 6, 1915, pp. 12 et seq. With 3 illustrations by Clarence F. Underwood.

THE FIFTH ACE AND FENELLA. *Saturday Evening Post*, December 18, 1915, pp. 6 et seq. With 3 illustrations by Walter H. Everett.

WILD ORANGES. Serial in the *Saturday Evening Post*, February, 5, 12, and 19 (1916), pp. 3 et seq., 18 et seq., and 21 et seq., respectively. With 11 illustrations by Harvey Dunn. Included in "GOLD AND IRON", 1918 (see p. 12). First separate issue December, 1919, for presentation (see p. 16). First separate issue for sale March, 1922 (see p. 20).

A POOL OF CLEAR WATER. *Saturday Evening Post*, April 15, 1916, pp. 19 et seq. With 3 illustrations by Will Grefé.

THE THRUSH IN THE HEDGE. *Saturday Evening Post*, June 10, 1916, pp. 18 et seq. With 4 illustrations by W. H. D. Koerner. Included in "THE HAPPY END", 1919 (see p. 14).

THE FLOWER OF SPAIN. *Saturday Evening Post*, August 5, 1916, pp. 15 et seq. With 4 illustrations by Walter H. Everett. Included in "THE HAPPY END", 1919 (see p. 14).

ROSEMARY ROSELLE. *Saturday Evening Post*, September 30, 1916, pp. 12 et seq. With 4 illustrations by F. R. Gruger. Included in "THE HAPPY END", 1919 (see p. 14).

JOY RIDERS. Serial in the *Saturday Evening Post*, December 16 and 23, 1916, pp. 3 et seq. and 17 et seq. respectively. With 8 illustrations by F. R. Gruger.

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EPHEIMER. *Saturday Evening Post*, February 3, 1917, pp. 16 et seq. With 2 illustrations by M. Leone Bracker.

TUBAL CAIN. Serial in *Saturday Evening Post*, May 19, 26, and June 2, 1917, pp. 9 et seq., 23 et seq., and 21 et seq. respectively. With 12 illustrations by F. R. Gruger. Included in "GOLD AND IRON", 1918 (see p. 12). First separate issue March, 1922 (see p. 21).

TOL'ABLE DAVID. *Saturday Evening Post*, July 14, 1917, pp. 5 et seq. With 4 illustrations by Harvey Dunn. Included in "THE HAPPY END", 1919 (see p. 14).

ASPHODEL. *Saturday Evening Post*, August 4, 1917, pp. 17 et seq. With 3 illustrations by Walter H. Everett.

HIGH SPEED. *Red Book*, November, 1917, pp. 37-44. With 6 illustrations by M. Leone Bracker.

PATERFAMILIAS. Serial in the *Saturday Evening Post*, November 17, 24, and December 1, 1917, pp. 3 et seq., 18 et seq., and 21 et seq. respectively. With 10 illustrations by Lejaren A. Hiller.

WARS AND RUMORS. *Saturday Evening Post*, March 2, 1918, pp. 5 et seq. With 3 illustrations by F. R. Gruger.

THE DARK FLEECE. Serial in the *Saturday Evening Post*, March 30 and April 6, 1918, pp. 3 et seq. and 23 et seq. respectively. With 8 illustrations by Dean Cornwell. Included in "GOLD AND IRON", 1918 (see p. 12). First separate issue March, 1922 (see p. 22).

THE BLACK KEY. *The Century*, May, 1918, pp. 33 et seq. With 2 illustrations by Hamlin Gardner.

BANKED FIRES. *Saturday Evening Post*, May 4, 1918, pp. 14 et seq. With 3 illustrations by Frank Street.

SOME VERACIOUS PARAGRAPHS. *The Bookman*, September, 1918, pp. 8-12.

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JAVA HEAD. Serial in the *Saturday Evening Post*, October 5, 12, 19, 26, November 2, and November 9, 1918, pp. 3 et seq., 14 et seq., 17 et seq., 17 et seq., 17 et seq., and 17 et seq. respectively. With 19 illustrations by F. R. Gruger. First published in book form January, 1919 (see p. 13).

BREAD. *Saturday Evening Post*, November 30, 1918, pp. 5 et seq. With 3 illustrations by Marian Keen Wagner. Included in "THE HAPPY END", 1919 (see p. 14).

NOTES FOR A BLUE-WATER NOVEL. *The Bookman*, January, 1919, pp. 517-524.

HERGESHEIMER ON "THE GREAT HUNGER." Review of *The Great Hunger* by Johan Bojer in *The Sun* (New York), "Books and the Book World", January 26, 1919, p. 7.

THE ORDER FOR MERIT. *Saturday Evening Post*, March 1, 1919, pp. 12 et seq. With 3 illustrations by F. R. Gruger.

LONELY VALLEYS. *Saturday Evening Post*, March 15, 1919, pp. 13 et seq. With 4 illustrations by Henry

32 THE CENTAUR BIBLIOGRAPHIES

Raleigh. Included in "THE HAPPY END", 1919 (see p. 14).

HERGESHEIMER ON CONRAD'S NEW NOVEL. Review of *The Arrow of Gold, The Sun* (New York), "Books and the Book World", April 13, 1919, p. 1.

THE MEEKER RITUAL. *The Century*, June, 1919, pp. 145 et seq. With 2 illustrations by John Newton Howitt.

A DEDICATORY NOTE FOR "LINDA CONDON". JOSEPH HERGESHEIMER TO CARL VAN VECHTEN, ESQ. A letter in *Everybody's Magazine* for May, 1919, p. 43. With portrait.

LINDA CONDON. Serial in *Everybody's Magazine*, June-December, inclusive, 1919. Pp. 9-16, 36-40, 49-53, 58-63, 58-63, 63-68, and 57-62 respectively. With 21 illustrations by Frederic Dorr Steele. First published in book-form October, 1919, (see p. 15).

THE RETURN TO READING. *The Bookman*, September 1919, pp. 1-3.

ADVENTURE'S END. *Saturday Evening Post*, September 6, 1919, pp. 10 et seq. With 2 illustrations by James M. Preston.

THE MEEKER RITUAL: II. *The Century Magazine*, October, 1919, pp. 737-751. With 4 illustrations by John Newton Howitt.

AN IMPROVIZATION ON THEMES FROM "JURGEN". *The Sun* (New York), "Books and the Book World", October 26, 1919, p. 4. An appreciation of *Jurgen*.

THE ROARING FORTIES. *The Dial*, November 15, 1919, pp. 431-433. A review of *The Old Merchant Marine*, by Ralph D. Paine.

BLUE ICE. *Saturday Evening Post*, December 13, 1919, pp. 8 et seq. With 3 illustrations by Clarence F. Underwood.

READ THEM AND WEEP. *The Century*, January, 1920, pp. 289-302. With 3 illustrations by Henry Raleigh.

EVER SO LONG AGO. *Red Book*, April, 1920, pp. 23 et seq. With 4 illustrations by Gayle Porter Hoskins.

STEEL. Serial in the *Saturday Evening Post*, June 26, July 3, 10, 17, 24, and 31 (1920), pp. 3 et seq., 26 et seq., 26 et seq., 24 et seq., 24 et seq., and 24 et seq. respectively. With 18 illustrations by F. R. Gruger.

CHANGU. *The Sunday Press*, Philadelphia, Pa. June 27, 1920. Fifth part, p. 8.

SCARLET IBIS. *Saturday Evening Post*, November 13, 1920, pp. 5 et seq. With 3 illustrations by Harvey Dunn.

BEYOND THE BRIDGE. *Saturday Evening Post*, December 11, 1920, pp. 5 et seq. With 3 illustrations by Henry Raleigh.

THE LITTLE KANAKA. *The Reviewer*, May 1, 1921, pp. 169-171.

AN AIKEN PAPER: How the Characters of a Novel, as yet Unwritten, Came Into Being. *Vanity Fair*, July, 1921, pp. 21-22.

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THE FEMININE NUISANCE IN AMERICAN LITERATURE. *Yale Review*, July, 1921, pp. 716-725.

JUJU. *Saturday Evening Post*, July 30, 1921, pp. 5 et seq. With 3 illustrations by W. H. D. Koerner.

CHARLOTTE RUSSE. *The Reviewer*, August 1, 1921, pp. 368-370.

ANOTHER AIKEN PAPER: How, in the Sound of an After Dinner Song, the Novelist Found the Significance of His Art. *Vanity Fair*, August, 1921, pp. 23-24.

EARLY AMERICANA. *Saturday Evening Post*, August 27, 1921, pp. 8 et seq. With 3 illustrations by George E. Wolfe.

A SPRIG OF LEMON VERBENA. *Saturday Evening Post*, September 17, 1921, pp. 8 et seq. With 2 illustrations by Charles D. Mitchell.

THE TOKEN. *Saturday Evening Post*, October 22, 1921, pp. 12 et seq. With 2 illustrations by Arthur D. Fuller.

THE TIDE RUNNER. *Saturday Evening Post*, December 3, 1921, pp. 5 et seq. With 3 illustrations by Charles D. Mitchell.

THE YOUNG VERSUS THE ELDERS. *The Independent and the Weekly Review*, December 10, 1921, p. 250.

CASANOVA PASSES. *The Nation*, December 14, 1921, 705. A review of *Casanova's Homecoming* by Arthur Schnitzler.

EIGHT NOVELS: A Complete Library of the Romantic Passions in Which All the Qualities of the Heart are

Presented with Elegance and Fervour. *Vanity Fair*, January, 1922, pp. 31-32.

A NOTE ON JOHN PARTINS. *The Reviewer*, January, 1922, pp. 175-187.

TINTYPES: I. A SCOTS GRANDFATHER. *The Reviewer*, February, 1922, pp. 233-236.

BEAUTY IN WOMEN. *McCall's*, February and March, 1922, pp. 8 et seq.

TEA HOUSES. *Saturday Evening Post*, March 4, 1922, pp. 8 et seq. With 2 illustrations by Arthur D. Fuller.

NOTE BOOKS ON CHARM: A Serious Record of the Frivolous Materials Woven Into the Texture of Some Novels and Stories, with an Occasional Frivolous Reference to the Serious Phases. *Vanity Fair*, April, 1922, p. 50 et seq.

TRAVELER'S REPOSE. *Saturday Evening Post*, April 8, 1922, pp. 8 et seq. With 3 illustrations by W. H. D. Koerner.

THE PROFESSION OF NOVELIST. *The New Republic* (Part II), April 12, 1922, pp. 14-16.

TINTYPES: II. AN ABSENTEE FATHER. *The Reviewer*, May, 1922, pp. 423-426.

WASPS. *Saturday Evening Post*, May 13, 1922, pp. 5 et seq. With 4 illustrations by C. D. Williams.

THE BRIGHT SHAWL. Serial in the *Red Book*, June, July, August, and September, 1922, pp. 39-45 et seq., 73-77 et seq., 66-70 et seq., and 87-91 et seq., respective-

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ly. With 13 illustrations by Everett Shinn. First published in book form October, 1922 (see p. 22).

CYTHEREA. *Hearst's International*, June, 1922, pp. 82 et seq. A condensed version of the novel, with a portrait of the author.

MISS CONIFEE. This short story appeared Saturday, June 24, 1922, in the following newspapers:

The Evening Public Ledger, Philadelphia, Pa.
The Evening Dispatch, Richmond, Va.
The Press, Grand Rapids, Mich.
The Bridgeport Post, Bridgeport, Conn.

And on Sunday, June 25, 1922, in the following:

The New York American, New York, N. Y.
The Herald Examiner, Los Angeles, Calif.
The Herald Examiner, Chicago, Ill.
The Register Gazette, Rockford, Ill.
The Courier Journal, Louisville, Ky.
The Boston Post, Boston, Mass.
The Journal, San Francisco, Calif.
The Constitution, Atlanta, Ga.
The News, Omaha, Neb.
The Telegram, Milwaukee, Wis.
The Tribune, Sioux City, Iowa.
The Herald Dispatch, Huntington, W. Va.
The Post Dispatch, St. Louis, Mo.
The Courant, Hartford, Conn.
The Telegraph Herald, Dubuque, Iowa.
The Star, Washington, D. C.
The Sun, Baltimore, Md.
The Post Intelligencia, Seattle, Wash.
The Commercial, Buffalo, N. Y.
The Herald, Syracuse, N. Y.

It was published subsequently in

The Press, Cleveland, Ohio.

The Post, Cincinnati, Ohio.

The Citizen, Columbus, Ohio.

The News Bee, Toledo, Ohio.

The Press, Akron, Ohio.

The Telegram, Youngstown, Ohio.

The Montreal Star, Montreal, Canada

The Sunday World, Toronto, Canada.

The Detroit News, Detroit, Mich.

The Record, Troy, N. Y.

TINTYPES: WITH A CABINET PHOTOGRAPH. *The Reviewer*, July, 1922, pp. 559-562.

WHAT MEN THINK OF WOMEN. *McCall's*, September, 1922, pp. 9 et seq.

CRITICAL ESSAYS AND APPRECIATIONS IN BOOKS

THE MEN WHO MAKE OUR NOVELS

By George Gordon. Contains: *Joseph Hergesheimer*, pp. 33-40. New York: Moffatt, Yard & Co., 1919.

THE BORZOI 1920

Contains: *Joseph Hergesheimer*, by Wilson Follett, pp. 15-19. New York, Alfred A. Knopf, 1920.

JOSEPH HERGESHEIMER / The Man and His Books / By Llewellyn Jones / Literary Editor of *The Chicago Evening Post* / [*Publisher's device*] / New York Alfred A. Knopf MCMXX. Portrait.

JOSEPH HERGESHEIMER / An Essay in Interpretation / By / James Branch Cabell / "*And we dreamed a dream in one night, I and he: we dreamed / each man according to the interpretation of his dream.*" / [*Colored device*] / Chicago / The Bookfellows / 1921

COLLATION:— pp. 27, (the first 6 unnumbered), consisting of p. (1), Half-title: Joseph Hergesheimer / An Essay in Interpretation; verso: blank; p. (3), Title-page: as above; verso: One thousand small paper and ninety-nine tall paper copies of this / monograph have been printed for The Bookfellows in August, 1921. / The edition is the first; Mr. Cabell the author is Bookfellow No. 513 / and Mr. Brewer the printer

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8vo, 8×5½; bound in tan paper wrappers, lettered on front cover, in black, as follows: *Joseph / Hergesheimer / An Essay In / Interpretation / [a line] / Cabell*. Ornamental design, in black, above and below lettering. The tall paper copies were issued in tan boards.

OUR SHORT STORY WRITERS

By Blanche Colton Williams, Ph.D. Contains: *Joseph Hergesheimer*, pp. 223-236. New York, Mofatt, Yard & Co., 1920.

CONTEMPORARY AMERICAN NOVELISTS

By Carl Van Doren. Contains: *Joseph Hergesheimer*, pp. 122-131. New York, The Macmillan Company, 1922.

FRIDAY NIGHTS

By Edward Garnett. Contains: *A Note on Two American Novelists: Joseph Hergesheimer and Sherwood Anderson*. The paper on Joseph Hergesheimer occupies pp. 335-341. New York, Alfred A. Knopf, 1922.

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